

ART NEWS AND REVIEWS---GIFFORD BEAL SHOWS HIS SEA PICTURES

Practices a Sturdy, Vigorous Form of Art and Paints Seriously the Cliffs, the Lighthouse and Other Scenes at Montauk.

By HENRY M'BRIDE.

GIFFORD BEAL, who has always practiced a sturdy, vigorous form of art, has put on still more pressure during the last year, and his latest work, now on exhibition in the Kraushaar Galleries, shows him to be upon the upgrade. He follows a master between whom and himself there is an affinity, in clinging to sea subjects. He has been to Montauk Point and has painted the cliffs there, the lighthouse and various activities of the fishermen. All with great breadth of plan and seriousness.

He has not yet reached the heights of the painter who preceded him to the sea and whose works are so charged with passionate interpretation that it seems impudent to talk of technique in connection with them. With Mr. Beal it is not yet possible to forget technique. He has them. With Mr. Beal it is not yet possible to forget technique. He has some of it yet to overcome. It is not only that color is recalcitrant but the pigment itself has a tendency at times to become heavy and opaque.

In the picture of "Flowing," painted no doubt along the Hudson, the spirit of the work is admirable. It seems to quite escape from that huge bar of American art, self-consciousness, and to compel the spectator to enter into the atmosphere of the scene. The only exception to be taken with it is in regard to the big mountain silhouette in shadow in the background, which stays paint, in places, instead of becoming mountain. It is the sort of item in a picture, however, that only great exaltation of spirit can carry off. Rules of art won't help. It requires the largeness of spirit toward which Mr. Beal seems to be aiming.

The big "Cliffs at Montauk," which have been seen before, have certainly been planned nobly. Here it is the color that comes too near. However, little need be said upon that score. Mr. Beal has been reminded so often in times past about undiluted chromes and greens that he must be heartily tired of the subject.

This rawness will be conquered by the increased vision that will come to him with the years and that now seems to be nearing. In any case, the "Cliffs at Montauk" is one of the most notable landscapes to be put out by an American within the recent years.

Mahouri Young supplies these facts in regard to the work and justly augurs for Mr. Beal a good future:

"Years ago Mr. Beal spent much time on the sea, his summers were given over to cruising on the Sound and its adjacent waters, and as a consequence in these early years he painted many studies and pictures of the ocean. A year ago he returned to his early love; he spent the summer at Provincetown. The pictures of that year have mostly to do with the white houses and green elms of the town itself. This year he returned, but the pictures he brought back were very different; they were not so entirely of the life of the sea; they were conceived in a spirit large, elemental and classic; their color was rich, glowing and splendid. To many of us they seemed the most significant things he had done, but fine as is their undoubted achievement, the hope and promise they hold for the future seems almost more important."

Laurent Exhibits Alabaster Carvings

Robert Laurent provides an interesting exhibition of carvings in the Bourgeois Galleries. It is in place to see a young artist refusing to accept the easy. Mr. Laurent began with reliefs that were so little in relief that they might well have been called incisions, and then gave way to heads in the round and little statues.

The present exhibition is notable for a group of carvings in alabaster in which there is a fine appreciation of the value of the material and also of beauty of line. The progress has been steady. From the beginning it was plain that this artist had looked upon the work of Gauguin and the modernists, but never with the idea of slavish imitation. It was merely that the idea of freedom that the new masters seemed to preach appeared to have given him something himself, and in borrowing courage he also borrowed a few little lines here and there.

Along his work has been decorative. That has been his chief asset; that and a rather shy sense of humor. The little statues of dusky madonnas that he used to do, worked in marble, were exactly the sort of things that a highly civilized modern would like to place within eyeshot on top of a writing desk or upon a specially decorated little mantelpiece. Whether they ever sold very plentifully or not I have not heard, but if they did not it is a reproach to the New York state of soul. They should have. They would have, certainly in Paris.

In the new pieces the decorative quality persists. Alabaster is not often used by American sculptors, but Mr. Laurent has made groups in this material profit by being novel. He manages to work in it sympathetically and the transparency of the stone is a living quality. The artist has the various points of view the light plays upon and through the alabaster in the most charming way and gives it a living quality. The artist has the various points of view the light plays upon and through the alabaster in the most charming way and gives it a living quality. The artist has the various points of view the light plays upon and through the alabaster in the most charming way and gives it a living quality.

From the point of view of expression, the head, called "L'Indifferent," a broad jawed young lady who turns away her head—in another kind of stone, presumably less expensive—eclipses those in alabaster. The artist in it does not get the soft, tender, tender of the alabaster, but he does reach a higher kind of freedom. It puts too great a strain, I dare say, upon the modern artist to compel him to show his skill in exploiting costly metals or stones. The Oriental could do it, but not we.

There used to be an old proverb to the effect that "it took three people to make a salad, one to supply the vinegar, a spendthrift, to give the oil, and a fool to mix the whole thing up"—and I fear that it will require three sculptors in one to contrive a statue so full of expression that the glance of the sculptor's tired eye will prove more arresting than the beauty of the alabaster. I ought to add that I am just guessing alabaster to be expensive. I don't know, but it was so in Bible times, and like everything else, must have mounted in value since then.

Alfred Pegg has written an appreciation of this work, and being a sculptor himself, naturally concerns himself with Mr. Laurent's formula. "For many centuries sculptors have followed the formula of the ancients, the Greeks and later by the Romans. Into our modern world have come new thoughts, new ideals from the Orient."



ADMIRAL LORD FISHER
by EPSTEIN ON VIEW, SCULPTOR'S GALLERY, COURTESY OF JOHN QUINN.

later works include a series of the well known, mostly in pastel, and illustrating almost all phases of their interesting metiers from early morning to dusk. There is another series of the almost equally well known "Femmes sortant du bain," who as Degas got old got older herself. The touch of the master, however, remained with Degas to the end.

Painted Doors by Mme. Eyre de Lanux

No one has harked back so completely into medievalism and plan would be shown in the Knoedler Galleries. On these certain panels brilliantly illuminating certain crucial episodes in the life of St. Marie l'Egyptienne.

On the opening view the group of earnest students pressing about it, mostly ladies, discussed the work in whispers. Finally one of them exclaimed, "Why should we whisper? It isn't a church piece. For my part I think the red of St. Marie l'Egyptienne's going away dress is lovely." Indicating the costume in the panel in which the Sainte prepares to depart for the desert. But it was of no use. Her friends replied in whispers, which only goes to prove that if one but go far enough back in history all events become hallowed.

St. Marie l'Egyptienne is one of the favorite saints of Parisians and, indeed, of all other capitals where the light minded congregations and who wrongly console themselves for their frivolities by the reflection that it is never too late to mend. The St. Marie l'Egyptienne lived many years in sin before gaining the final strength to live holly apart in the desert. The truly pious, of course, concentrate all their thoughts on the latter end of St. Marie, but the worldly, alas! find themselves distracted by the preliminaries of it.

It reminds one somewhat of the story that George Moore told of the beautiful and rich young lady who asked his advice as how best to become good, and he replied that if she were seeking ultimate goodness she should first become more sure as to detach him from the unrefined world of George Moore for spiritual would go.

Mme. Eyre de Lanux's doors are exquisite. The colors are rich and delicate and the accessories seem to have stepped out of Giotto or ancient missals. Indeed, the legend has stepped out of a MS. the letters of the story which is written in panels incorporated in the design coming from a Dante manuscript in the Pierpont Morgan Library and the text adapted by Pierre de Lanux from an early poem found in a philological review from Montpellier.

Exhibitions in Many Galleries

An exhibition of paintings and drawings by Bernard Boutet de Monvel and certain of his friends will draw many visitors to the Dudenizing Galleries, where they are being shown. M. Boutet de Monvel is now very well known and appreciated here. He and Jacques Brissaud, Le Pape, A. E. Marty, Drian Pauli, Charlot and Guillaume Dulac have to have caught the very spirit that rules at least the fashion of the Paris of the present.

Nothing imaginable could be more chic than their work. It is incredibly clever. It is so clever that it frightens one, for one remembers that perfection of elegance preceded the original French

revolution. The concealing thought is that just after a world revolution we are comparatively safe and that perhaps after all it just is a case of Paris being incoherently Paris. A workmanlike drawing is amazing and can be studied by our draftsmen to advantage. In the upper Dudenizing gallery there is a series of fantastic water colors by Elmore Abbott of Philadelphia. Miss Abbott belongs to the group of clever Quaker illustrators who all seem to have dived at once the trade secrets of Howard Pyle, Maxfield Parrish and our other inventors and to have applied them ingeniously to various uses.

The Gallery Intime has arranged a display of decorative flower paintings with contributions by such well known people as Chauncey Ryder, Dorothea Litzinger, Felicie Howell, Glenn Nichols, George Elmer Brown and Hobart Nichols. The place of honor is given to the drawings and sketches of the artist, an elaborate Renaissance mantle in black oak. There is also at the Gallery Intime a special room given over to the silver print etchings by F. Soule-Campbell, whose portrait subjects have in-



"SWORD FISHERMAN"
by GIFFORD BEAL, COURTESY OF KRAUSHAAR GALLERIES

cluded such world celebrities as Woodrow Wilson, Sarah Bernhardt, Gen. Pershing, President Harding, William H. Taft, Lloyd George, Clemenceau, Emmy Destiny, Mark Twain and Robert Louis Stevenson.

Horatio Walker's new pictures are on view in the Montross Galleries. These include paintings of "Fagot Gatherers," "Pig Killing," "Milking on the Butte," "Tree Felling" and other pastoral subjects. Mr. Walker's work becomes more sure as he becomes older and his manner more fixed. He now must be the most able exponent of the Barbizon practice living. It is very astonishing that one can go on with the style of a period that has now become history, but the fact that Mr. Walker paints in Canada and sees models around him who wear sabots and white caps helps no doubt to detach him from the unrefined world of the newer men.

Wilson Irvine, who is well liked in Chicago, is showing in the Milch Galleries a group of landscapes he painted last summer at Lyme, Conn. Mr. Irvine, who belongs in the Bruce Crane category of artists, is a conscientious artist with a genuine feeling for landscape beauty. He is not exclusively topographical, by any means, but seeks for the mood. He loves to feel his way, in

preserves the classic equilibrium of his race. He has, says Torres-Garcia, found the way to raise abstraction to its proper point without falling into extravagance. There are nearly 1,000 works, all told, in the show. The number of exhibitors is about 550. The show will be open to the general public daily March 11 to April 2, from 10 in the morning until 10 at night on week days, and on Sundays from 2 in the afternoon until 10 at night.

The 1922 auction of the works of exhibiting members of the National Association of Women Painters and Sculptors will bring together an interesting group of paintings and sculptures, all of which is to be sold on the evening of March 15. The sale is to be conducted by Mr. Frederick A. Chapman and is for the benefit of the association, which is to move with the artist in the new proceeds. Members from fifteen distant States have already sent contributions, making the auction a national event. Local women painters and sculptors are contributing representative and valuable works. Paintings and bronzes are of moderate size, in keeping with the decorative needs of the average home, while the sculpture is of the most charmingly plastic.

I have seen in the beer saloons and sailors' boarding houses and ship chandler stores pictures of ships under sail, with the flags blowing against the wind; others lying at their wharves in the most unshapely manner. Not so long ago a painting of a ship was exhibited in the Pennsylvania Academy of Fine Arts which received honorable mention. The ship was lying at her wharf with her yard crossed on the after side of the mast. This defect, of course, was not noticed by the average observer, but had this been the portrait of a man who had buttoned down his back I would fear for the life of the artist.

There are thousands of men like myself in the city of New York who have sailed the seven seas and who would be glad to visit picture galleries could they see pictures of the sea and ships properly painted. Many wealthy and intelligent men in this great city have had sea experiences and some have navigated their own vessels, but unless they have paintings of ships in their own homes there are none to be found which might recall and revive the thrilling experiences they may have encountered at sea.

Therefore, permit me to praise The New York Herald for its criticism on this subject, for if art galleries are for the general public—and the United States is a seafaring nation—we ought to encourage in every way possible pictorial expression of American ships in this the largest seaport city in the world. Very truly yours, REGINALD FAY. New York, March 9, 1922.

paint, over every foot of the ground, and this gives his landscapes a pleasant security. Sometimes the paint is felt a little too much, but this may not be urged in the landscape with the two houses perched upon a hill. This picture has many points of excellence.

Masterly Engravings In Wood by Lepere

A second division of the great Lotz-Brissonneau collection of prints by Auguste Lepere, this one devoted to the wood engravings, has been placed on view in the Knoedler Galleries. M. Lotz-Brissonneau was the friend and cataloguer of this artist's work, and the prints he secured for his own collection showed the very finest aspects of Lepere's art.

Lepere was great in anything he touched, but particularly distinguished in his wood engravings. He is one of those who may be said to have lifted wood engraving out of commercialism into the arts, and certainly his work may safely be placed beside the best copper plate engraving. It is wonderful in tonal value and at the same time sparkling in color. Lepere seems superbly native and does the Notre Dame with a religious solemnity that only a Frenchman could accomplish. The various views of the Seine, of the open air summer restaurants, of the great architectural monuments, of the harvesters in the fields, are eloquently rendered.

Of Lepere Martin Harvey of London has said: "As an engraver on wood, working from his own invention with an extraordinary precision, and with an unflinching force and delicacy in the greatest richness of pictorial invention, he was known for many years before he was famous as an etcher. His west front of the Cathedral of Reims and 'Paris Sous la Neige,' that wonderful view seen in morning light from the tower of St. Gervais, are masterpieces of wood engraving, astounding in their rendering of delicate intermingling tones."

Notes and Activities In the Art World

This year's independent exhibition looks like the high water mark of excellence and interest, even for the Independents. Every one who has seen it says it is the best ever. Each one of the many galleries and alcoves in the great exhibition place on the Waldorf-Astoria roof is an independent show in itself, with pictures strong and midling and weak, fine work and mediocre work, things interesting, and fresh and fascinating, all together in the great riot of color that makes the Independent what it is—the one glorious American art free for all.

The show is, as usual, hung alphabetically. The letter X was drawn by lot at a recent meeting of the Independent directors to lead off the show. As one comes in the door, consequently, the pictures to greet the eye are those of John Xerox. Xerox is of Greek origin, and he has lived here for twelve years. Torres-Garcia says of him that he is one of the artists of the vanguard, and that he enters magnificently into the true art movements of our time, he

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March 13th to March 25th

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Bernard Boutet de Monvel
And His Friends
During March
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ELENORE ABBOTT
45 West 44th Street, New York

EXHIBITION
of
Rare Americana
relative to
Colonial Times
Bonaventure Galleries
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(near 45th Street)
FROM MARCH 4th TO MARCH 18th

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